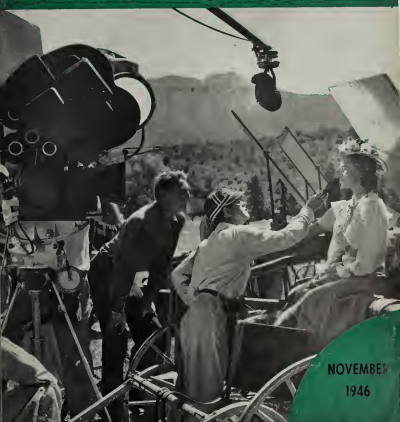


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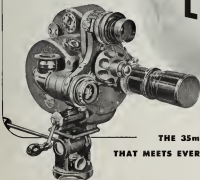
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THE AMERICAN CINEMATOPHOTOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 27

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NO. 11

CONTENTS



Area of the Camera (Charles F. Boyle, A.S.C.)	By W. G. C. Bosco	386
New Motion Picture Equipment and Practices Disclosed at SMPA Convention		396
Matchless Camera Company Opens New Plant for Expanded Production		399
M-G-M Flounders with Subjective Feature	By HERR A. LIGHTMAN	400
Master Introduces New Professional 16MM. Camera		402
The Cinema Workshop (A. On the Set)	By CHARLES LOWING	404
Nashville's Youthful Film Enterprise	By ROK PAKET	406
Among the Movie Clubs		410
Personalized Greeting Trailers for the Holidays	By JAMES R. OSWALD	412
Current Assignments of A.S.C. Members		424

ON THE FRONT COVER—Fred Jackson, Jr., Director of Photography on Harry Joe Brown's Cinecolor production of "Twin Sororities" for Columbia release, takes a lightmeter reading on Dorothy Hoot; with co-star Randolph Scott in mirrored spectacles, Mitchell camera at the left has been especially adapted to shoot the bi-pack (two color) Cinecolor method. Still by Irving Lippman.



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MAKERS OF 16MM EQUIPMENT SINCE 1923

ONE of the best known, and certainly one of the best liked cameramen around the studios today is the always amiable, superbly competent Charles Boyle, who changed his original by-line, Chas. Boyle, to the more mellifluous Charles P. Boyle, A. S. C.; not for the reasons of personal vanity, but for the very practical purpose of utilizing more space on the credit title. Such are the lengths to which self-respecting cameramen must go in order to get recognition.

In the 27 years that have gone by since Charlie first took his stance behind a camera, he has been assigned to productions by most of the studios in Hollywood, both past and present, and has won for himself a niche in the cinematic Hall of Fame. But, as he sits with his charming wife in their North Hollywood home, does he ever wonder what might have been his fate had Paul Perry thrown a 'snake eye' instead of a 'natural' during a certain momentous crap game at Balboa Beach?

You see, Charlie had not long been out of the army, and he was so fed up with the rigors of wet and cold weather, to which he had been exposed for four years in all his elemental unpleasantness, that, when he returned home to Illinois, he decided that he would most certainly remove himself to either Florida or California—but immediately a friend of his, Paul Perry, who was even then achieving fame as a cameraman, had already located in Hollywood and urged Charlie to join him. Charlie wrote and said he would, if Paul could lend him \$300 with which to make the trip.

It seems that Paul received this letter when he was on location at Balboa, and had at his command a mere \$50. But it also seems that somewhere there was a crap game in progress. And so, with a sigh, and a final look at his last fifty bucks, strengthened in his resolve by the realization that this was for a good cause, Paul called once for fifty. A seven showed. And despite the loud protestations of the losers who thought they should have a chance to get their money back, Paul scooped up the winnings and, before he could change his mind, handed it all to Charles P.

That little windfall brought Charlie out on the next train; and, once in Hollywood, Paul again came to the rescue by fixing him up with an assistant's job at Paramount, to begin within thirty days. In the meantime Paul insisted that Charlie get the 'feel' of a camera and practice cranking 80, every day, for thirty days. Charlie worked out in the camera loading room with an empty camera and a stop-watch. By the end of that time he could crank at speed in his sleep.

When the picture started—it was "The Road-to-Rome," starring Fatty Arbuckle—Charlie wondered why Paul had him spend so much time learning to crank a camera. As an assistant he couldn't get near the crank. "Well," said Paul, "in this business it pays to



ACES of the CAMERA

CHARLES P. BOYLE, A.S.C.

By W. G. C. BOSCO

be ready for anything. You never can tell what will happen."

The words were strangely prophetic. It was December, 1919, and the great influenza epidemic was sweeping the country. The company was on location up at Lone Pine and its ranks were decimated. The Indian extras were going down like flies, and on the camera crew first Paul Perry, then his brother Harry, were stricken. The director was at his wits' end and decided that there was nothing to do but pack up and go home. But Charlie, whose life in the army had made him immune to everything, offered

his services. The director decided to give him a trial.

Having taken particular notice, during the few short days he had served as their assistant, that Paul and Harry had methodically changed their lens aperture at certain times of the day, Charlie did likewise. It seemed to be an infallible rule. In thirty days of shooting no camera relations were necessary.

And so, within the short space of a few weeks, a lucky seven and a "flu epidemic" had

(Continued on Page 418)

New Motion Picture Equipment and Practices Disclosed at SMPE Convention

SOCIETY of Motion Picture Engineers celebrated its 30th anniversary with the greatest and largest-attended convention in the organization's history at the Hollywood Roosevelt Hotel, October 21st to 25th. The 10 technical sessions provided a wealth of information on new procedures, practices, apparatus and equipment via a total of 45 papers and demonstrations, to set a new record for a single convention.

Research scientists, engineers and technicians of manufacturers of all phases of motion picture equipment for production and exhibition, journeyed to Hollywood to give and receive vital information to accelerate the technical progress of the industry on a world-wide basis. Among the more than 250 out-of-town members attending were several from Europe, China, Canada, Central and South America.

Papers and demonstrations disclosed heretofore secret wartime developments in various phases of electronics and photography which can be adapted in many ways to increase the technical perfection of motion picture practices. Because of restrictions imposed by the SMPE in fully registering papers delivered until after publication in the SMPE Journal during the coming six months, it is impossible to go into detail on subject matter of a number of pertinent papers, but highlights will be listed in the latter portions of this article on some of the important subjects dealing with cinematography and related practices, where basic information was available.

Ryder New President

Loren L. Ryder, director of Paramount Studios sound department and executive vice president of the SMPE for the past two years, has been elected president of the organization for 1947 and 1948, assuming office January 1st. Other new officers include: Earl I. Sponable of *Motion News*, executive vice president; Clyde K. Keith of Electrical Research Products Division of Western Electric, editorial vice president; W. C. Kinsterson of National Carbon Co., convention vice president; Edmund A. Bertum of De Luxe Laboratories, treasurer; and G. T. Lorraine of General Precision Laboratory, secretary.

New members of the board of governors, each elected for a two-year term, include: David B. Joy, R. M. Corbin, Dr. C. B. Dally, Hollis W. Hoyne, and John W. Boyle, A.S.C.

Finances Honored

For distinguished pioneering in the motion picture engineering field, on

recommendation of the honorary awards committee and approval of the Board of Governors, the names of Sam Warner, E. B. Craft and Theodore Case were added to the SMPE Honor Roll.

Members appointed for Fellowship rating in the Society include: John W. Boyle, A.S.C.; Ralph B. Austrian of RKO Television Corporation; Edmund A. Bertum of De Luxe Laboratories; William F. Offenbauer, Jr., consultant to Columbia Broadcasting System; Thomas T. Meulion, sound director for 20th-Fox Studios; Lawrence T. Tachtelen of RCA-Victor Division, Radio Corporation of America; and A. Shapiro of Ampex Corporation, Chicago.

The SMPE Journal Award was presented to Ralph Tolbet of Eastman Kodak for his paper, "The Projection Life of Film," which was published in the August, 1945 issue of the Journal.

Citations for Sound Pioneering

In recognition of the 30th anniversary of the first commercially successful ex-

hibition of sound film, SMPE President Don Hynkelson presented *Sorolls of Achievement* to a number of companies concerned with the early development of sound. Those honored were: Bell Laboratories, accepted by Dr. Harvey Fletcher, Director of Physical Research; Dr. Lee de Forest, whose citation was accepted in his absence by Jack Guitas; General Electric Company, with S. E. Gules accepting; Metro-Goldwyn-Mayer Studios, acceptance by Douglas Steager, director of sound engineering; Twentieth Century-Fox, with Earl I. Sponable accepting; Radio Corporation of America, accepted by Max C. Bates; Western Electric Company, Inc., with vice president T. K. Stevenson accepting; and Westinghouse Electric Corporation, acceptance by vice president Charles A. Dostal.

Sam Warner Memorial Award

Warner Brothers Pictures will sponsor an annual award to be administered by (Continued on Page 414)



President elect Loren L. Ryder (left) is congratulated by retiring president, Don Hynkelson.



Benefactors who accepted Golden Soulds for their companies. Left to right: F. E. Stevenson, Western Electric Company; Earl E. Sprinkle, 39th Century Fox; Montclair Home, Douglas Elmer; Martin G. Allen, Mayor, President; Sam Friedman, who made the presentation; Max Bahai, SCA; S. E. Carter, General Electric Co.; Dr. Harvey Plotkin; Bell Telephone Laboratories, Inc.; Charles A. Deibel, Westinghouse Electric Corp.; and Jack Graham, for absent Dr. Lee de Forest.



DUPONT OFFICIALS. Left to right: Hattie M. Myers, Moore A. Hatfield, M. Richard Roper, Norman F. Quilley, Peter L. Shumway.



A.S.C. MEMBERS AND FRIENDS. Left to right: John Beale, A.S.C., Colonel Nathan Lewinson, Charles G. Clarke, A.S.C., Charles Fisher, A.S.C., Oliver Rex, William Finger, A. Shapiro.



AMSCO EAST WEST EXECUTIVES. Left to right: George Barry, Harold G. Mark, R. H. H. Sweet, J. Keith Chapman, E. Allen Wilford, Hugh Penfield, J. Roseland, Susan, Garland C. Allerton, James Ferrard.



SCA ENGINEERS AND OFFICIALS. Left to right: M. G. Anderson, Ross 1946, Hal Blagg, Dorothy O'Day, Art Blakey, Max Baer, M. A. Weiss, Robert Kasper, Dr. E. W. Halliday.



EASTMAN KODAK GROUP. Clockwise starting at left rear: Robert M. Corbin, Norman Beach, L. E. Martin, Ben Hollman, Emory How, Dr. A. C. Robertson, Dr. E. Caplan.

Photo by Edwards-Holmes

Mitchell Camera Company Opens New Plant For Expanded Production

IN formally opening its new factory in Glendale, California, on evening of October 17th, Mitchell Camera Company not only publicly displayed a model of its professional 16mm. camera for the first time; but also disclosed that it would soon put into production, professional-type 16 and 35 mm. arc projectors for theatrical use.

More than 1,000 producers, directors, stars and cinematographers attended the opening ceremonies, and inspected the huge plant which will turn the Mitchell precision cameras and projectors, and other accessories. Greatest interest naturally centered on the new professional 16 on display, and many Directors of Photography who have used the Mitchell 35 mm. camera in film production during the past 25 years, made test shots and enthusiastically approved the smaller edition of the famous Mitchell.

Company officials made it most convenient for the cinematographers to test the new 16 mm. camera. A desert set was installed in a corner of the plant, with models on hand in pose for various types of shots and lighting setups. Numerous members of the A.S.C. tried their hands at shooting short clips.

Mitchell executives announced that the new camera had been designed specifically to meet the increasing need for precision equipment in the professional 16 mm. production field. Joe Leo, vice president, stated: "The new Mitchell 16 will mean both higher standards of photography and reduced production costs to the 16 mm. producer."

Large Plant Fully Equipped

The new Mitchell factory is one of the most modern and complete on the west coast. It was built by the United States government for expanded production of Kinner aviation motors during the war, and is on a six acre site. The 140,000 square feet of factory space on one floor contains lathes, grinders, milling machines and other heavy equipment which is capable of turning out most highly-precision products. A large research laboratory is quartered on one side of the building.

Mitchell Products

BNC studio model camera, which has been used for many years as the standard on film production in the Hollywood studios.

NC standard silent production model camera for professional 35.

Background projector for studio production use.



Fred Hart, member of A.S.C. lines up a shot with the Mitchell Professional 16 Camera.

35 mm. theatrical sound projector for theatrical use (Shortly to be placed in production).

Mitchell 16 mm. professional camera, now in production.

Mitchell 16 mm. professional projector (Shortly to be placed in production).

Now in the course of final design and testing, a line of 16 mm. cameras and projectors for home movie makers.



Left—A set still from M.G.M.'s "Lady in the Lake," showing preparations for filming one of the subjective scenes of the picture. In this set-up Robert Montgomery is portrayed as waking up after having been knocked out in a fight. His own face is reflected in the mirror, but his double plays the part of his "body." Right—An approximation of this scene as it appears in the picture shown subjectively from the male character's viewpoint. Director-actor Robert Montgomery appears his left hand seen in the mirror, while his - 14-yr.-old, Audrey Totter, sympathizes.

M-G-M PIONEERS WITH SUBJECTIVE FEATURE

By HERB A. LIGHTMAN

RECENTLY on these pages there appeared a technical feature entitled "The Subjective Camera," which dealt with a type of cinematic approach in which the camera assumes the viewpoint of one of the characters in the story. This article also suggested that it might be an interesting experiment to film a feature-length photoplay using the subjective technique exclusively, so that everything shown on the screen would appear as it looked to the eyes of the main character.

It was never, of course, presumed that a Hollywood studio would dare to take so radical a step—the requirements of "box-office" being what they are. Rather, it seemed logical that some experimental camera club or group would risk making a film of this type. But the improbable has happened, for it is actually Hollywood's largest studio that has dared to film the first completely subjective photoplay.

The name of the film is "Lady in the Lake," and it has just been completed at M.G.M. by Robert Montgomery, who carried the dual responsibility of star and director. When it hits the nation's screens shortly, it will probably be hailed as the most unusual film ever made—because it is indeed different.

Murder Through the Camera-Eye

"Lady in the Lake" is a murder-mystery based on a novel by Raymond Chandler. It chronicles the adventures



This action shot, taken during the filming of M.G.M.'s subjective photoplay "Lady in the Lake," shows actor Vincent Price sporting with the camera in the sequence in which he gives the hint (in the camera) a blind man. Director of Cinematography Paul Vogel, A.S.C., operates the specially adapted camera, while director Robert Montgomery (right) supervises the action of the scene.

of a rugged private detective, Philip Marlowe, who continually becomes involved in physical conflict with the very murderous characters he is chasing. Naturally, there is a good deal of violence, with Marlowe frequently on the receiving end.

Had this story been filmed with the usual straightforward objective technique, the picture might have been just another celluloid *schlockfest*. But, presented from the subjective viewpoint, it is very exciting screen fare indeed, and tends to prove that Hollywood has not yet tapped the full resources of its creative ingenuity.

Assuredly it took courage to kick over the traces of cinematic convention and present this technique in a feature production. The idea can be credited to director Montgomery who had long wanted to try the subjective approach on a full-length film. It was also his personal campaign, coupled with intensive preliminary technical tests that sold the idea to the studio heads. Now completed and due for early release, the film is still an unknown quantity in terms of general audience reception, but technically, at least, it is a camera triumph.

As the plot of "Lady in the Lake" unfolds, the camera as the eye of the detective is called upon to do more acting than any of the live members of the cast. It engages in repeated fatuuffs, being periodically socked in the eye, bashed over the "face" with liquor bottles, knocked down and stomped on. It smokes cigarettes, makes violent love to the leading lady, and engages in a hair-raising automobile chase that ends in a crash.

Mr. Montgomery, the actual hero of the piece, is seen only in the few narrative continuity scenes, and subjectively when he happens to step before a mirror. Watching the film, you are at first aware that there is trifling about. Then, gradually, you find yourself becoming absorbed into the technique of the film to the point where you suffer or thrill right along with the hero. You see everything that goes on just as it looks to him (i. e., the camera).

A Challenge to Technicians

It can readily be seen that this sort of thing called for radical departures from standardized cinema technique. "Lady in the Lake" is a technician's picture, and as such takes a vital step forward in the development of original approaches to screen storytelling.

Special credit is due the M-G-M camera department, and more specifically to Paul Vogel, A. S. C., Director of Cinematography, as the film, for clever handling of the required camera effects. This was Vogel's first studio assignment since his discharge from the U. S. Army Signal Corps in which, as a captain in charge of a special coverage motion picture unit, he filmed combat documentaries all over the European Theatre of Operations. He has brought to this film the freshness and spontaneity which



Paul Vogel, A.S.C., Director of Cinematography, as M-G-M's completely subjective photographer, "Lady in the Lake," demonstrating the specially adapted 400 foot Bell & Howell Eyemo used in the film's light camera. Filmed with a shoulder bracket, right hand according to the camera's action, and left handles, the camera is usually steady and mobile. The modifications were designed by John Arnold, A.S.C., head of M-G-M's camera department.

the script's machine-gun pace and unusual approach demanded.

Foremost among the many camera problems inherent in the filming of the picture was the unusual amount of camera movement required in order to simulate the active wanderings of detective Marlowe. To accomplish this fluid effect, John Arnold, A. S. C., head of M-G-M's camera department devised an especially mobile camera dolly with sets of independently controlled wheels at either end, such as the order of a few engine hook-and-ladder. This dolly "walked" through doors, down corridors, and up stairs with great astorial facility.

Fight sequences, in which the detective spurs with his assailants and is finally knocked down, demanded an even greater mobility of camera. To meet this need, Arnold designed a special shoulder bracket and brace which he adapted to a standard 400 foot motor-drive Bell & Howell Eyemo. In this way, cinematographer Vogel was able to actually

"wear" the camera and spur realistically while doing so. As shown in the accompanying illustration, the Eyemo thus adapted would probably make an excellent combat camera, since it would eliminate the general complaint of service cameramen using the 100 foot model that they tended to run out of film just as they were warming up to a sequence.

New Camera Point-of-View

The matter of perspective was highly important in planning the camera approach to "Lady in the Lake." Tests were made with various focal length lenses and it was finally decided that the standard 50 mm. lens gave the most normal perspective. Difficulties relating to depth of field developed when, in certain sequences, it was necessary to show the main character's hands in the foreground of the frame, with strong plot action developing in the background. It was difficult to hold an acceptable focus in both planes.

(Continued on Page 418)

IN the past few years there has been a marked increase in the direct 16-mm production of professional films. This increase, however, has failed to keep pace with the widening market for 16-mm motion pictures. One of the principal reasons for this relative lag in direct 16-mm production has been the shortage of 16-mm production equipment of professional quality. J. A. Maurer, Inc., is announcing the new Maurer Professional Motion Picture Camera promises to break a severe bottleneck in the 16-mm field.

The Maurer organization, with 12 years experience in the design and manufacture of professional 16-mm cameras, has in its new camera added many features never before offered in a 16-mm camera, and several features that are entirely new to motion picture photography. Among the new features are an extremely critical high-power microscope focusing system, and an intermittent movement that provides accurate registration with a pull-down claw which registers the film at the end of the pull-down stroke. Other features include a rack-over mechanism for viewing through the taking lens, gear-driven film measures, and a new type large view finder.

The view finder of the Maurer Camera gives a large erect and laterally corrected image $2\frac{1}{4} \times 3$ inch in size. The optical system works at F:5.0, giving an image that is brilliant over the full field. The $2\frac{1}{4} \times 3$ inch image is obtained for the 16-mm wide angle field, and for the standard 35-mm field. A set of four wires serves as a framing device for lenses of longer focal length. All four wires are controlled by a single knurled detent. The Maurer finder corrects for parallax automatically as the subject is focused in the finder. This eliminates an adjustment that has been necessary heretofore. The finder detaches from the camera very simply, permitting the director or cameraman to compose and view the set from different angles without moving the camera.

The intermittent movement of the new Maurer uses a pull-down claw that serves as a registration pin as well. The claw is made so that at full thrust into the film perforation it completely

Maurer Introduces New Professional 16mm. Camera



slide the perforation from top to bottom. At the end of the pull-down stroke the claw stops momentarily with the film, the film is thereby accurately registered, and the claw then withdraws from the perforation in a direction perpendicular to the film. The shutter then opens.

The new Maurer has a 225° maximum shutter opening, giving exposure of 1/35 second at sound speed, or about $\frac{1}{4}$ less stop additional exposure than is obtained with conventional 170° shutters. The shutter may be manually set to any angle less than 225°. Automatic fuses or lap dissolves of 40 frames or 64 frames can be made by means of a control lever on the rear cover of the camera.

A rack-over device provides means of viewing and focusing directly through the taking lens. Racking the camera over places a clear glass reticle directly behind the taking lens in the plane of the film surface. A fine line etched on the reticle frames the projector aperture, as outside to the camera aperture. A picture can thus be composed knowing

what will be photographed on the film, and what will be projected onto the screen.

The new Maurer has a small internal turret by means of which the optics in the focusing microscope may be changed for different purposes. One turret position is used for viewing the field of 35-mm or longer focal length lenses. The second turret position gives a full view over the entire field with a 16-mm wide angle lens in taking position. The third turret position places a high-power microscope objective in the optical path giving a 175 diameter magnification of the center of the field for critical focusing. The image formed by the camera lens is brought into simultaneous focus with a pair of cross lines engraved on the reticle and lying accurately in the film plane. This method of critical focusing is more accurate than the usual method of employing a measuring tape in combination with a carefully calibrated focusing scale on the lens mount. It is also a quarter and



Side view of Maurer 16

(Continued on Page 418)

1870

1946

Jules E. Brulatour

The Cinema Workshop

(For Semi-Professional and Amateur Production)

5. On the Set

By CHARLES LORING

THE first day of shooting on any motion picture is usually fraught with tension. There are doubts of one kind or another in the minds of each person working on the film. The director is not sure that he will be able to establish his pace at once; his assistant is nervous as a thousand horses; the cameraman is certain that he will be either under or over-exposed; the actors have all forgotten their lines; and their moods are perfect blends.

This kind of chaos is, up to a certain point, a normal healthy state-of-affairs. It indicates that all of the personnel are thinking seriously about the job to be done and are anxious to do it well. Out of the confusion of the first day (if pre-planning has been intelligently done) there should emerge a smoothly-functioning pattern of production.

Up until we reach the shooting stage, every phase of production is on a tentative, either previously detailed on paper, or firmly established in the minds of the technicians. It is so the set, however, that these various plans are blended and translated into action. It is on the set that static words on a script come alive and actors begin to move and breathe as characters in a screen story.

There is no one thing yet to make a film. The procedure varies with individual directors, as well as with different subjects and types of production. Therefore, the following plan of set procedure is presented, not as the way to make a picture, but as one way of filming that has proven successful and practical in most types of picture-making. It is suggested that you take these basic and necessary general methods of operation and adapt them to your specific type of filming.

In outlining the following methods of set routine, we shall suppose that you are shooting a most less pretentious type of semi-professional film (as intimated from "Some Notes"), and that it entails both interior and exterior sequences. We shall further assume that you have available sufficient personnel to specialize the various jobs that have to be done.

Before the Camera Roll

It is the first day of shooting, and according to the detailed shooting schedule, interior scenes are to be filmed today. The cameraman and his assistants are the first to arrive on the set. While the cast is climbing into costumes and make-up, the camera crew is busy setting up equipment and placing lights. The preliminary placement of lights and camera follows the diagram as sketched in the "Dope sheet" for that scene (which we discussed fully under Production Planning). The lighting is "roughed in" according to the sketch, with the understanding that it will be more precisely set later during action rehearsals.

While this is going on, the prop man is checking his list to see that everything required as an action prop or set dressing is available. He will want to

avoid having to interrupt shooting because some prop turns up missing just as the cameras are ready to roll.

Meanwhile, the sound crew will be checking their equipment to insure its proper functioning. They may also tentatively place their microphones and sound booms to get them into their general locations before the action rehearsals begin.

At about this point, you, the director, arrive on the scene. If the cameraman, for instance, has set his camera in a bit too close, or if he has misunderstood the key of the lighting chart, you proceed to set him straight on it. If the prop man can't find one of the required *Summe elephants*, you discuss possible substitutes with him, etc.

Then, you and your assistant sit down together in a corner of the stage and proceed to review the requirements of the day's shooting. You discuss the notes you have previously made on the scheduled scenes. You throw out any last minute inspirations that might have developed. If there is any doubt as to the effectiveness of a planned technique, you devise an alternate that might be tried in case difficulties develop.

Your assistant may have a few questions as to the pace or movement of the background action, which it will be his job to direct. These and other questions you can answer for him at this time.

"Walk-through" Rehearsals

Now your actors have arrived on the set, all made-up and costumed. You check their appearance carefully to see that everything is as required in the script. If any of them have any doubts or questions about the scene to be filmed, you can clarify the uncertainty then and there.

The actors make a last minute check of their lines and action (which they are supposed to have memorized during the pre-shooting rehearsals), and you are now ready to conduct a "walk-through" rehearsal of the scene. This consists of running through the dialogue coupled with the actions, in order to synchronize the two, and indicate in which areas of the set each bit of business is to be played. The actors recite their lines, but make no attempt at this point to interpret them dramatically, nor do they elaborate on the basic action of the scene.

Meanwhile, the technicians take advantage of this rehearsal to polish their arrangements. Perhaps the cameraman will find that he has neglected to light the corner where the here's most significant action takes place. The sound man may well find that his microphone cannot follow the leading man unless the pace of his movements is slowed down a bit, etc.

When the walk-through rehearsal has been polished to everyone's satisfaction, a short time-break is called. This is an important interval. The cameraman may ask the leading lady to pose in place while a certain light is adjusted. (In the professional studios, standers are used for this. But your actors will probably have to do their own standing under the lights.) As soon as the lighting is adjusted, the still cameraman steps in and takes record shots of the set and the actors as they appear in the sequence, so that their appearance can be precisely duplicated from day to day during shooting.

The camera crew will be making a final check of its equipment. The sound crew will have set its instruments for the proper voice level. Someone will stand ready with a make-up kit plus a needle and thread to make last minute repairs in make-up or costuming. The script clerk will be ready to take necessary notes on all the details of shooting plus any last minute changes that are made during filming.

Preparation for the "Take"

You now take your cast aside, sit them down in a quiet corner, and proceed to give them a final "tap-talk." You explain the mood and pace of the scene. You briefly sketch for each actor the point-of-view of the character he is playing at this particular stage of the narrative. You talk quietly, but with imagery, getting your players into the mood.

Everything is now ready for the final rehearsal. This time your actors go through the dialogue and action, giving their full interpretation of the scene as it is to look on the screen. They include all of the little nuances of expression, the pauses, the emotion—everything to give the scene body and depth. You quietly make corrections if there is something that is not quite right. Avoid

(Continued on Page 423)

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Artistic director William Gernert gets Etching touches on metal sea-lung chert.



One of the many typical sets constructed for "Treasure Island"

Nashville's Youthful Film Enterprise

By ROE FLEET



production of puppet films, an office, film room, and quarters for sketching, costuming and designing of props. "Treasure Island" is being photographed in black-and-white, and is slated to run about 750 feet. The sound system is supplied by means of recordings which are purchased before the individual film subjects are created. Thus action and dialogue is built around the music mood of stories suggested by the records; and all takes are properly synchronous for action to be in time with the film.

Among the many techniques used are fades, lap dissolves, beam and dolly shots, etc., pictures are produced with a professional touch throughout. W. G. members are very particular about back and side lighting. Although an Eastman Kodak camera is currently being used, the hope is for eventual acquisition of a new Mitchell 16mm, professional model, so the youthful producers can "let go" and put all of their ideas onto the films they plan for the future.

Working mostly on Saturdays, the young movie magicians are now on their fifth production, the first having been "Pinocchio." Second venture was "Lady in the Dark," which was done merely for practice, and because the trio were all so enthusiastic over the original film production. This film is only shown for personal pleasure. Third film was "A Christmas Carol," and the fourth ventured into color with "Alice in Wonderland."

A picture is initially created through the selection and purchase of records which are chosen for story idea presented, and the sound effects or music background. From the records, the script is prepared. Then a meeting is held for playing the records over and over for ideas and suggestions on the final script. Scenes are then drawn of each scene and assembled on a large bulletin board for general discussion and final approval. William then acts for opinions on the possibilities of shooting the subject, and if it would be the type craving audience

WILLIAM GERNERT is founder, director and art director—also president—of W. G. Pictures Studio located on Caldwell Lane, Nashville, Tenn. The latter, only motion picture company in Nashville, is composed entirely of boys in their teens; but their enthusiasm and three years' progress since launching the enterprise, is particularly noteworthy for passing along to other amateur cinematographic enthusiasts.

Seventeen-year-old William Gernert's initials grace the impressive title of the company. Young Gernert has unusual talent for creating ideas, and an artistic touch for realism. Make the film look real or abstract and in perspective is William's basic idea. Sixteen-year-old

ORRIS FUNKHNER photographs the miniature productions, is chief cameraman, and responsible for special color and lighting effects. Assistant photographer and art director is John Payne, whose head is always whirling with new ideas, tricks, and photographic effects for the productions of the company.

Currently deep in the actual production and shooting of Robert Louis Stevenson's "Treasure Island," the W. G. group works out its own sets, creates puppet characters, and films the pictures either in black-and-white or color (16mm)—all in their combination studio, production office, and practice room in the large basement of the president's home. The studio embraces half a dozen stages—naturally small for the

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Look under base where side controls super-smooth 360° pan 60° tilt action. Removable head of GearModel weighs only 3 1/2 lbs. Built in spirit level. Set 1 spec. brass worm gears. All metal construction.



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appear. Research is presented on story period and costumes, after which the most important report of the treasury is presented to determine whether the budget can manage the cost of each individual scene and sequence, and the overall production.

From the original sketches, full color drawings of the costumes are created, and usually a good consultant on costume is called in for suggestions and criticism. Next conference discusses the matter of photographing in color or black-and-white. If the costumes are too dark for dark backgrounds in black-and-white, adjustments must be made. Aim is to create well-balanced scenes. If a background is light, the character under consideration must be darker. Conversely, dark backgrounds necessitate lighter characters.

The photographer and assistant work on good compositions and different angles that will carry more visual appeal and create the feeling of third dimensional effect. The director and photographer confer as to camera movement, and handle or fade, lap dissolves, etc. and nightfall places of each in the picture. Such meetings may continue for hours, and often problems are "slept on" before decision of the group is arrived at. Rehearsals are then staged for proper timing of the marionette actions with mechanical action on the set itself. Lighting is also checked at this time for utmost effectiveness.

On the set of the chunky and large 18th century British vessel about nine feet long (in scale with size of the small marionettes) created for "Treasure Island," the problem was presented of lighting the tiny lanterns at the stern of the ship. Solution came, however, with insertion of Christmas tree lights in the balsa and cellophane lanterns. Then, the moon in the background for night scenes presented another lighting problem, but a circle was cut out of the background

and a piece of gauze was placed on the reverse side with a light behind to throw an even glow over the moonlight scene desired.

If closeups are desired, producer William makes two characters of the same figure—one character for distant shots and the other twice as large for closeups. The larger figure allows for addition of more detail such as eyebrows, lips that look real, and hair with every curl in place. It might be pointed out that the characters wore their mouths by means of manipulated strings.

Sets are really one of the highlights of the youthful film producers. Scripts have been used calling for sets anywhere from a theatre to a large 18th century sailing vessel. In "Alice in Wonderland," there was a courtroom set which took more than a month to construct with a golden ceiling chandelier of 50 small candles (chandelier was constructed from an old model airplane and watching sidewall brackets). The courtroom was adorned in pale rich sky blue with gleaming white columns and woodwork, and old gold fixtures. Floor pattern was large red and white checks that had a smooth mirror-like surface; throne was elevated somewhat with circular steps and frail boxes with large hearts on the front, while a large window from floor to ceiling was behind the throne. Outside the gaping window was a mass of clouds which provided a spell of mystery.

"Treasure Island" is expected to be the most ambitious black-and-white film yet produced by the W. G. trio, with improved dramatic lighting and other techniques. Work has already been started on rough ideas on character creations and suggestions for "Cinderella," their next production which is to be in color. It will be a super, with the budget expanded considerably for creation of the best in lighting, costuming and massive sets. Some of the latter already roughly

planned are a huge ballroom, a wedding scene, and the interior of a stage coach.

In "Alice in Wonderland," the trick of reversing the camera upside down was employed to shoot a scene of chessmen mist of clouds in which a deck of cards were to rise up in the air and come flying down on Alice. The scene was photographed upside down, and later turned around and exposed in with the other shots originally made normally. This gave the desired effect of the cards flying up. The "falling machine," a background painted scroll that was rolled behind Alice, was successfully devised and employed to picture her falling through space.

Members of the company are most serious about their work, and never cease to expand production quarters and add to equipment. The office is a mass of neatly-typed scripts, set drawings, character sketches, half finished properties, and shelves of technical books and pamphlets. The W. G. sign is evident on almost everything—from the camera and the door of the special projection room, to the smallest piece of equipment.

After the current "Treasure Island" is completed, production will start wheeling on "Cinderella," "The Selfish Giant" and a few original scripts are also tentative for future production activities.

It might be pointed out that the production accomplishment of the W. G. group is noteworthy. A local playhouse booked one of the pictures for a five-day showing with marked success, and there have been a number of invitations for out-of-town showings.

And what of the future? Ambitions of the company members are pointed towards Hollywood and heart-to-goodness jobs in the film industry as director-producer, cameraman, art and set director. In fact major league status for the chums each is now holding in the miniature movie firm of W. G. Productions in Nashville, Tenn.



Orley Rayburn, chair cameraman, adjusting film



On the set of "Treasure Island"

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AMONG THE MOVIE CLUBS

Brooklyn Amateur Cine

Charles Coles delivered a talk on "Exposures and Exposure Meters" at the October 18th meeting of Brooklyn Amateur Cine Club, held at 1218 Union Street. Coles also showed two of his films, "Jasper Road" and "Outposts of the West." Other picture on the program was C. M. Booth's "Campers Paradise."

Brooklyn is lining up a Quiz program for a future meeting which could easily be adopted by other clubs for added interest and information of members. Brooklyn is soliciting questions from members on movie problems, and when sufficient number are received program will be staged at a meeting. Club roster will be divided in half, with the experts on one side being tossed the questions from the other group. Then the situation will be reversed, with the former questioners becoming the experts and question answers. It looks like a swell idea that should click solidly as a new feature of club meetings.

Members of Brooklyn Amateur Cine walked off with the bulk of prizes at the recent Minolta Fair. Six SAC members entered 10 films in the Fair contest, and each film won an award. Recipients were, Sam Fava, Frances Sinclair, Herbert Erlie, Horace Gutman, Charles Ross, and Charles Benjamin. Latter won three prizes, while Erlie and Gutman walked two each.

St. Louis Amateur

President Leslie Eshetredy chairmaned the October 11th meeting of Amateur Motion Picture Club of St. Louis, held at the Roosevelt Hotel. Film program comprised: "New Orleans," 8mm. Kodachrome by Irma Kaiser; "A Camera Widow's Revenge," 8mm. monochrome which is the latest production of Overland Movie Club of Overland, Mo.; and "Newmarket," 16mm. Kodachrome by Russell Passon, loaned by ACL film library.

Added attraction was educational session on titling, with Werner Besse, S. James Hinton, and C. E. Talbot, speaking on various phases and methods of title making. Each illustrated with film clips.

San Francisco Cinema

An all-club program of films highlighted the October 18th meeting of Cinema Club of San Francisco, held at the Women's City Club. Eric Ulmewick started proceedings with a talk on lighting, stressing artificial lighting for interiors and demonstrating with his own equipment. Films included: "Magic Munk," (8mm. Kodachrome), by Ulmewick; "Shrimmer's Parade" by new member Gabriel M. Tobet; and "Everchanging California," a 1,800 foot 16 mm. Kodachrome subject by Leon Gagne.

Metropolitan Club

Regular meeting of Metropolitan Motion Picture Club of New York City was held on October 17th at Hotel Pennsylvania. Film program of the evening included: "Alfred Hitchcock," by Archer G. Jensen, judged one of the 10 best of 1945; "Backyard Zoo," by Francis M. Speers; a 1945 Honorable mention; "Worth Seeing For," by Al Morton, a 1945 Ten Best; "The Heavens Declare the Glory of God," by S. G. Lutz, a 1944 Ten Best; "Mr. X," by Norman Brown; and "Handling Casks With the Feed Truck."

Supplemental meeting on October 2nd presented George E. Epp of Weston Electric Co. who explained the proper use of the Weston meter for best results in both black-and-white and color. Epp illustrated his paper with stills in both black-and-white and color.

Philadelphia Cinema

Philadelphia Cinema Club staged a triple-feature program for its meeting of October 8th, held at Franklin Institute. Gadget Night presented an interesting and informative exhibition-demonstration of movie making gadgets devised by members. Second attraction was a talk on liney suggestions about movie making, together with sample prints that any clubman can adapt. Clips was films made by Fred A. Murray while in the armed services abroad. Murray's subject by-passed battle action entirely, and concentrated on the countryside of North Africa, Normandy, and England.

Seattle Movie Club

"Redneck Trouble," produced as a club activity by Amateur Movie Society of Milwaukee, was presented at the October 8th meeting of Seattle Amateur Movie Club, held in Parish Hall of Church of the Epiphany. Interesting experiment was conducted, with showings of member films and audience noting questions on editing, titling, exposure, etc.; questionnaires were graded later, which provided average audience grade for each individual film rating. Other subjects on the program was report on Cine Workshop meeting, and discussion of deteriorating vacation footage.

Utah Cine Arts

Hesse movie night featured the October 16th meeting of Utah Cine Arts Club held at Teasenter's Hall, with members running off 50 feet reels, and 360 foot 16mm. rolls of unframed and crumpled subjects for reworks. "All Around the Town," by Lon Wadman of St. Louis Movie Club, was the film feature of the evening.

Milwaukee Amateur

Amateur Movie Society of Milwaukee is one of those progressive clubs with such intense member interest that two meetings a month are held at the Red Arrow Club. Delegation from the Metro Movie Club of River Park, Ill., drove over to present two Kodachrome subjects—"Revere" and "Invisible Builder" for the October 9th meeting. Fred W. Kennert presented his 8mm. color subject, "Beautiful Colorado" at the October 23rd meeting.

Cine movie projects of club members are highlights in the AMS widespread activities. Mrs. Montag made a picture "Girl Scouts at Day Camp" during the summer for the Girl Scout office of Milwaukee County; and followed that up with film record of the Civil Air Patrol of which her son is a member. Mrs. Gertrude Millner and Miss Artita Rosche recently presented the film of the construction progress of the Junior Club of Milwaukee which was photographed by Norville Scheldt and other members of AMS.

Los Angeles Cinema

Member P. L. (Jack) Goddard thrilled members of Los Angeles Cinema Club at the October 7th meeting held in Fine Arts Hall of Ethel Club, with his 16mm. travelogue, "Off The Beaten Track In Central America." Goddard, a recent president of the Adventurers Club of Los Angeles, went into untravelled jungles and mountains of Nicaragua, Guatemala and Mexico, with his son Jack to secure the sensational film. Added attraction of the session was a series of 16mm. Kodachrome slides of "Zion, Bryce and Grand Canyon National Parks" presented by Aldie B. Walitz. According to club announcement, entrance for the annual contest close November 15th.

San Francisco Westwood

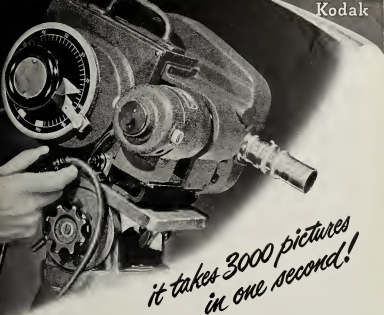
Executive Committee of Westwood Movie Club of San Francisco sponsored the surprise program for the September 27th meeting held in St. Francis Community Hall, with secretary Les M. Kirkhof functioning as chairman.

Annual contest night will be held on November 15th, with prizes up for entries in both the 8 and 16mm. divisions. Westwood's School of movie instruction, which was instituted as supplemental meetings several months ago, had caught on with the general membership, and provides informative hints for movie making.

New York Eight

October 21st meeting of New York Eight MM. Motion picture Club was held in Hotel Pennsylvania, with F. B. Embushoff's "The Seasons," featured film of the evening. In addition, several subjects of members were also shown.

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In the field of engineering, for example, you can see, study, and analyze vibration and chatter in machine elements . . . movements of fluids . . . flame phenomena . . . and many other types of motion that the eye cannot follow. Although engineering is the field in which the camera has found its widest application so far, its use could readily be extended to others.

Consider its possibilities in your own work. Perhaps many of the facts in a new, free booklet about the Eastman High-Speed Camera, Type III, will help you estimate these possibilities accurately. Address Eastman Kodak Company, Rochester 4, N. Y.

Personalized Greeting Trailers for the Holidays

by JAMES R. OSWALD

THIS year, more than ever before, the Christmas holidays are acknowledged to hit a new high in the movie maker's calendar. With adequate film supplies again available to fulfill the cine fan's long-felt want, there is a great deal of lost time to be made up for, and the Yuletide season is the time to do it!

You will surely want to record, for instance, and in color, Junior's first glimpse of that shiny new, long-awaited streamlined electric train as he dashes over to the Christmas tree, and daughter's eager eyes as she first catches sight of her new bicycle, gleaming under the tree lights . . . just the kind she has always wanted! Then there is Baby's overall bewilderment about the whole affair on this, a first Christmas. Others, too, take part in the fun, and family reunions, merriment, and delicious delicacies for pampered appetites are the order of the day. Many making opportunities galore present themselves from all sides throughout this festive period, and the serious cinematographer is ever on the alert for prize-winning catch-as-catch-can shots, as well as routine documentary scenes which will become a part of the general movie record of the occasion, to be projected and relived a year hence, undoubtedly with the participants forming the audience at that time.

But speaking of projection, what about *this* year's show? Maybe a well-informed and gracious Santa Claus will see fit to fill your Christmas stockings, figuratively speaking, with a new projector, but new projector or old, the show must go on, for surely you, as an ardent cine fan,

It's no trick at all to letter your own Christmas message over a flexible sprocket using white ink, then photographing in your regular 16mm making equipment.

The simplest type of greeting trailer to make. Simply photograph on the spot, an attractive outdoor Christmas display, preferably after dark.

Another simple variety. Slip a conventional Christmas card into your film, and appear in the camera's view.

When expanding. A snapshot of a familiar neighborhood street scene, lettered in white ink with the greeting, slipped in the film, and filmed in the usual way.

Scrolls. Endless scrolls, in which a lengthy greeting message continuously unrolls as it is being read, while the background remains fixed, or in action, so the scene may be expanded by lettering the greeting on celluloid or paper strips.



In making a scroll, the wording is traced on a white, cold strip from a pattern placed in the film. OVER the chosen background scene, in such a way that the scroll may be drawn steadily upward, while the background remains fixed. For backgrounds in motion, the scroll may be lettered on black paper, and double exposed to the customary facilities over the top half background scene.



cannot afford to disappoint your holiday guests by depriving them of a little movie entertainment on this joyous occasion. Even if you haven't taken any new pictures recently, there are always the old ones of a few years back which can be supplemented with some of the professionally made shorts.

Regardless, though, of how your film program shapes up, a good showman always has the welfare of his audience at heart, and every now and then takes time out to prove it by expressing his sentiments via the movie screen. Conveying Christmas messages in this unique, novel manner will not only present a spirit of good will among your guests, but will add considerably to your reputation as a movie maker, as well.

The oldest type of greeting trailer to make is merely to photograph, on-the-spot, an attractive, outdoor Christmas display, preferably after dark. Another simple way to an attractive sentiment is to slip a conventional greeting card into your trailer, and expose in the normal manner. But it's no trick at all to letter your own Christmas message in white ink over a favorite snapshot, then photographing an above. For trailers with an action background, superimpose the wording over an actual motion picture scene, first filming the action, then backwinding the film, double-exposing the title card, white lettering on black background. A "hokey" indoor setting, in keeping with the season, is probably best for this type of trailer. Elaborate scrolls, in which a lengthy greeting moves continually upward as it is being read, while the background remains fixed, or in action, as the case may be, are possible by lettering the greeting on celluloid or paper strips. In making a scroll, the wording is traced on a celluloid strip, from a pattern placed underneath, after which it is arranged in the trailer over the chosen background scene, in such a way that the scroll may be drawn steadily upward, while the background remains fixed. For backgrounds in motion, the scroll may be lettered on black paper, and double-exposed in the customary fashion over the separate background scene.

Personalized greeting trailers are not only fun to make, but fascinating to watch. Moreover, they may be as plain or elaborate as your artistic and technical ability allow. But always, these trailers convey your warmest Christmas sentiments. Why not surprise your audience, and include one in your holiday program this year?

Sackett Heads Defender Plant

Frederick B. Sackett has been appointed manager of the Defender plant of DuPont Photo Products Department in Rochester, succeeding L. Dudley Field who will become the department's adviser on paper products. Sackett was transferred from the DuPont Parkin plant, where he was assistant manager for the past year.

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Baltar is the Bausch & Lomb answer to the demand for a lens series of superlative performance—both for color and black-and-white—into the exacting and specialized needs of the most advanced 35mm motion picture photography. Baltar's anti-reflection coated, Bausch & Lomb Optical Co., 730 South St., Rochester 2, N. Y.

Baltars are available through movie stores or professional camera equipment.

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ESTABLISHED 1832

New Ampro 8mm. Projector

A new 8mm projector for home movies, claimed to achieve a new standard of quality and ease of operation for 8mm projectors, is offered by Ampro Corporation of Chicago, a General Precision Equipment Corporation subsidiary.

Features include 500-watt illumination, still picture and reverse operation, and flickerless pictures at slow speed.

Other highlights of this Ampro model A-8 projector are: 1" F 16 coated objective lens, one hand precision tilting control, automatic safety shutter, rheostat control for varying film speeds, full

400 foot reel capacity if desired, efficient cooling for forward or reverse projection, automatic reel locking device. The projector operates on both AC or DC 105-115 volts, and comes complete with lens, lamp, carrying case and accessories.

La Casa, Alhambra

October 21st meeting of La Casa Movie Club of Alhambra instituted showings of series of vacation pictures made by club members. Films presented included: "Summer Wanderings," by Charles Manahan; and "Mexico," by Applause Time, by R. A. Bittles.

Filmo 'Electro' Camera for Time and Motion Study

To alleviate the post-up demand for modern industrial engineering equipment, Bell & Howell Company announces the new Filmo "Electro" magazine-loading, electrically-driven, 16mm motion picture camera, according to J. H. McNabb, B & H president. Designed especially for accurate time and motion study work, the camera is equipped with a fast 21mm F 1.9 lens (with positive viewfinder and matching objective), which affords a somewhat wider angle of view than the standard 1" lens. Other features are a dual footage indicator, accurate operating speeds of 1,000, 2,000, and 4,000 frames per minute, and a built-in 24-volt motor which assures constant filming speed at all times.

Developed by Bell & Howell in co-op-

eration with Albert Hammond & Associates, industrial engineers with headquarters in Chicago, the new instrument embodies features demanded by industry in replies to a questionnaire circulated last year by the Hammond organization.

Simplicity and efficiency of operation render the Electro especially well-suited to accurate job study, it is claimed. The magazine-loading feature facilitates film change, and enables the operator to keep individual case records separate at all times. And with the magazine and the motor functioning as a team, 50 feet of film can be run off without interruptions.

Of particular interest to industrial engineers is the exhibition of picture

frequency (or camera speed) in multiples of a thousand frames per minute. Thus the individual pictures, or frames, are readily translated into terms of the "thefting" (.001 minute), the standard unit of measurement in job study work.

A transformer, which is standard equipment, permits plugging the Electro into any regular house line. Or, storage batteries can be employed when a job study must be filmed in a location where the unusual sources of current are lacking, thus making the Electro completely portable. The low-voltage electrical drive is equipped with an automatic governor mechanism which, Bell & Howell engineers state, will maintain accurately the all-important meter speed despite all except the most severe fluctuations in line current.

By no means confined to use as an industrial engineering instrument, the Electro can be employed for general types of cinematography as well, wherever electric power is available, rather than standard lines or a portable battery. Company recreational and professional events, amateur and professional football and baseball games, and race-track finishes represents only a few of the many applications. For conventional use, the Electro is available with speed control calibrated in frames per second, or the motion-study speeds are readily translated into frames per second by means of a simple conversion table.

Comparison-pieces for the Electro are offered by Bell & Howell in the form of a specially-designed 16mm projector and a film viewer. The projector is equipped with hand-crank (for screening one frame of film at a time); a special heat filter, which permits any single frame to be projected as a "still" with even more brilliance than is afforded when the projector is running; and a direct-reading, geared frame counter which can be reset for "clocking" any portion of a job-study film.

RCA Appoints Two

Robert H. Hunt, has been appointed regional sales manager for RCA 16mm equipment in the Chicago area, and Elmer H. Brecke to a similar position in the Atlanta region.

Hunt will represent RCA in the twelve mid-western states, replacing H. E. Erickson, who has been promoted to Assistant Manager of the Education and Sales Department at the Camden office. Brecke is replacing M. N. Hedenreich, who has been transferred to the Dallas regional office in the same capacity.

Howard Telefilm Sales Head

George A. J. Howard, Jr., has joined Telefilm Studios as national sales manager, and goes East to supervise industrial film sales and close contracts with race tracks for Telefilm control horse race systems. Howard resigned executive post with Pacific Air Lines to take the new post.



Director of Photography Stanley Carter, A.S.C., has a specially designed light beam constructed for use in a difficult sequence for "Nightfall." Walter Wagner produced for Universal-International. Carter is shown getting the camera ready for a shot of Susan Hayward on the cat. John Springfield is shown at far corner of the picture on the end of the light beam. The cables suspended at the rear of beam, hold the cat moving in a 360 degree circle for a 16mm shot of a chase.



Will you shoot the turkey?

CONSIDERING some indoor shooting of the family turkey dinner that holiday season?

Then be sure your movie camera is loaded with Anasco Triple S Pan Film.

It's fast!

It captures deep-down shadow detail at practical lighting levels. It helps you get scenes of "professional" brilliance.

Triple S Pan's great speed lets you stop down when great depth of field is needed.

You'll keep the entire scene in sharp focus—very important when the enlarged images are viewed on the screen.

And Anasco Triple S Pan Film has a long scale of gradation . . . from twinkling highlights . . . to soft shadows. Try it. You'll see a noticeable improvement in your pictures. **Anasco, Ringhuntington, New York.** A Division of General Aniline & Film Corporation. General Sales Offices, 11 West 42nd Street, New York 18, New York.

ASK FOR

Anasco

8 and 16mm

TRIPLE S PAN FILM

S.M.P.E. Convention

(Continued from Page 376)

the SMPE for presentation to the individual or film company for the most outstanding contribution to the advancement of the technical or engineering art of motion pictures. It was also noted that the Society establish student chapters in universities and colleges where there is sufficient interest for such organizations.

Price Welcomes SMPE

Byron Price, board chairman of the Association of Motion Picture Producers, was guest speaker at the opening luncheon which launched the convention. After recalling the early novelty of film, he stated, "If sound and color and other mechanical improvements had never been obtained, the motion picture never would have survived except as a small side-show of American life."

"Nor could the motion picture of the present day, with all its marvellous qualities, expect to survive if research simply stands on its hands, surrendering to sluggishness and dreaming that perfection had been attained. The effective capture of the third dimension alone provides a goal worthy of the endeavor of the best minds among you."

Mr. Price also disclosed that the major film companies already had preparations underway for a long-range and expanded research program, and general industry support is already assured for the project.

Pertinent Papers

"Studio Production with Two-Color Bi-Pack Motion Picture Film," by John Boyle, A.S.C., and Benjamin Berg of Hal Roach Studios. The increased use of color in motion pictures has brought about a revival of the use of two color bi-pack processes. Although it has definite limitations in color range in comparison to the three color method, careful studies

and tests have enabled production of two color feature productions to an acceptable degree. With proper handling, allowances for sufficient production time, and close coordination between camera, makeup, art and wardrobe departments, the results secured on several features at Hal Roach studios are very adequate.

The entire production program of the Hal Roach Studios is in the two color process. With the entire product of the studio in color the technical departments have had the advantage of planning for the limitations of a two color system. This has enabled the studio to obtain the maximum possible from such a process.

A decided advantage for the Director of Photography has been the use of hard light and exterior type bi-pack film. This has not previously been a general practice with two color systems because of budget limitations. The paper detailed lighting techniques, makeup, set decorations, wardrobe, camera and other practices as devised after production of the Roach features made to date.

"Application of a New One Strip Color Separation Film in Motion Picture Production," by H. C. Harsh and J. S. Freedman of Ames, Binghamton, N. Y. Paper described procedure to be used with the new Ames type 155—which is designed for making color separation negatives. Equal amounts are obtained for the red, green and blue filter exposures with the same developing time, making it possible to obtain the black-and-white separations as successive frames on a single strip of film and thus obviate much of the difficulty of registration. By varying the developing time or developer formula, it is possible to change the gamma over a range of 0.5 to 3.0 to suit the purpose for which the separations are intended, while still maintaining equal gradations for the different filter exposures.

"The Physical Properties and Practical Application of the Zoomar Lens,"

by Frank G. Back of Research & Development Laboratory, New York. The Zoomar lens is a varifocal objective for motion picture cameras which achieves the change of focus by the linear movement of a single barrel (in which all the movable elements of the system are rigidly mounted.) The new feature of this lens consists in the principle of changing the focal length of the system by one group of lens components without consideration of the displacement of the image plane, while a second lens component, rigidly coupled to the first one by the common barrel, compensates for this displacement.

In correcting this system for the optical aberration, it has been discovered that the Deidel equations and the other formulas of the third order theory commonly used in preliminary lens design broke down entirely and new ways of corrections had to be devised.

The Zoomar lens not only makes it possible for the cameraman to take zoom shots on occasion where it was heretofore impossible due to the complicated preparations necessary for such shots, but it also opened the field for entirely new effects which could not be previously achieved.

Magnetic recording of sound came in for several papers on various aspects and developments of this medium, with indications that eventually such sound recording will be perfected for use on motion picture film, with chances that its geometry features will be of special interest to the amateur movie maker.

"Special Camera and Flash Lamp for High-Speed Underwater Photography," by Robert T. Knapp, California Institute of Technology, Pasadena, Calif. The equipment described was developed for analyzing underwater motion of solid bodies. These studies are being carried out in a special tank, 50 feet long and 15 feet in diameter in the Hydrodynamics laboratory at Caltech. It operates with a water depth of about 15 feet. The experimental needs demand a high rate of picture taking, also that the object studied should be in the field of at least two cameras at all times. To meet speed requirements, the equipment is developed around Edgerton type flash lamps instead of a shutter mechanism. Special magazines have been designed using an endless film belt of sufficient length for a one second exposure time. Underwater coverage is obtained by a battery of five cameras operated from a single drive shaft. They are mounted with each lens at the center of curvature of a spherical window. A film speed of approximately 33 feet per second is used. A black background in the tank permits overlapping exposures. Illumination is furnished by a battery of 30 synchronized flash lamps operating at rates up to 3,000 per second.

35 mm. Subjects

At the special session on 16 mm., highlights were paper and exhibit of the new Mitchell 16 Professional camera (Continued on Page 421)



Byron Price, board chairman of Association of Motion Picture Producers, presides over luncheon during opening session of the film industry to advise conference of motion picture as a major public entertainment medium. Left to right: Mrs. Benjamin Berg, President Dee Binghamton, Price, and Nathan Gelboin.



JULES E. BRULATOUR, A. S. C.

THE motion picture industry lost one of its most enthusiastic and progressive leaders with the passing of Jules E. Brulatour at Mt. Sinai Hospital, New York, on October 24th, after an illness of several weeks.

Master in the sale and distribution of photographic supplies and products, Brulatour early had the vision and foresight to evaluate the tremendous possibilities of motion pictures as an entertainment medium for the world. And through the years, he was always in the forefront in pressing for introduction of new processes, and the constant improvement in the quality of motion picture productions.

As exclusive distributor of Eastman equipped motion picture films since 1912, he has continually provided advice and counsel to producers and distributors, and numerous instances of his extensive of financial aid to companies to meet the latter's over-tough hurdles, are well known within the trade.

His most widely noticeable work with the motion picture community from virtually the inception of the business, and his later personal campaign to raise the status and importance of the photographer in the eyes of the producer, can never be forgotten.

Arriving in New York in 1878, Mr. Brulatour shortly thereafter became sales manager for Lumiere et Freres, which at that time was manufacturing various photographic materials, including motion picture film. Even at that time, when moving pictures were sometimes exhibited in tent shows and outdoor shows, he had unbounding confidence that here was the future mass entertainment medium, and he soon became an expert of the industry. It was this unbounding confidence and intimate industry knowledge that had the late George Eastman seek him out to take over American distribution of Eastman motion picture film; an association which has lasted for 35 years.

Mr. Brulatour was born in New Orleans and educated at Tulane University. In the early years of the film industry, he was president of Motion Picture Sales Company, a group of independent producers, and shortly thereafter an organizer and first president of Universal Film Company. When factories were replacing the one and two reel shorts, he organized and built the Persage and Persage studios at Fort Lee, and was an original organizer of the old World Film Company; in addition he owned laboratories. In later years, he was a member of the Paramount Pictures Corporation board of directors. He also was widely connected in business circles, and was closely interested in philanthropic activities, particularly those relating to the motion picture industry. For efforts during World War I, he was awarded the Ribbon of the French Legion of Honor.

He is survived by his wife, Hope Hampton Brulatour, seven sons, three and three daughters, and three children by previous marriage, and nine grandchildren.

The American Society of Cinematographers sincerely regrets the passing of Jules E. Brulatour, one of the great men of the motion picture industry, and for many years an Honorary Member of the A. S. C.

Aces of the Camera

(Continued from Page 195)

demic had launched Charlie Boyle on a successful career.

His first impressions of the picture business are, perhaps, best recorded in a poem he wrote after several excursions patterned after the Lone Pine trip.

When I got out of the army
I looked for something to do,
I came to California
And joined a movie crew
But the job is just like the army,
We don't get very much dough,
But we see a lot of the country
And they feed us wherever we go.

One of his most interesting experiences, in a career comfortably loaded with interesting experiences, was the year he spent in the Philippine Islands flared as a cameraman by the Filipino Film Productions, a pioneer company in the islands. Charlie found himself, through force of circumstances, a producer as well. He arrived to find plenty of help, but no organization, willing workers but completely ignorant of the jobs they had to do. To Charlie took over and told him he was a "grip," and he explained what a grip had to do. To another he explained the duties of a propman. And so on through the whole complement of the production credits. The boys were very proud of the titles he gave them, and for those whose jobs had no title he had to invent one. Under these conditions he photographed, and guided the destinies of nine pictures during the year of his stay.

In order to give you an idea of what the Philippines thought of Charlie, and at the same time to convey some of the idiomatic quaintness that creeps into their expressions, we quote from an article published in the Manila "Herald Mid-Week Magazine" for August 24, 1935:

"Usually, it is about the stars that we read. seldom do we read about the men behind the scenes, the tireless workers who turn the magic of the make-believe world into superb entertainment for us of the twentieth century. In Hollywood, as well as in the Philippines, the men behind the scenes are seldom brought to the limelight. And yet, they perform as important a part, if not a more important part, than the stars in the making of pictures.

"Last week, during the preview of 'Himala sa Bathala,' the newspapermen were unanimous in remarking: what a masterpiece of photography! Truly, they said, Filipino pictures have arrived. And they asked who the photographer was. And the answer was: Charles F. Boyle, A. S. C., studio manager of the Filipino Film Productions, pioneer makers of talking pictures in this country.

"Boyle, or Charlie for short, arrived here unheralded last May 7th. Of a naturally quiet disposition, he never bragged about himself. He moved about

unobtrusively, smiling only now and then in answer to greeting from persons who knew him, and always tight as a clam.

"But when people began talking about the remarkable photography of 'Himala sa Bathala,' Boyle, upon the insistence of newspapermen, broke his silence. And to us revealed something that even doubles on more than many stars of the shadowworld."

This laudatory account goes on and on to fill almost an entire page of the periodical, with pictures of Charlie reading a script, and another with him looking very authoritative next to a camera. It praises him personally and professionally, and by implication compares him to a compendium of all the great names in the Hollywood. But it failed to tell what it was that Charlie revealed when, 'at the insistence of newspapermen' he 'broke his silence' and 'dashed them even more than many stars of the shadowworld.' And Charlie quite obviously took to offense at being labeled 'tight as a clam,' because he has preserved the article for posterity.

The Philippines take their movies, and their movie industry, very seriously. In their pictures they indulge themselves to the full extent of the cameras and go into tremendous and lengthy detail in the telling of their stories so that the feature pictures run eleven reels and more in length. The dialogue is usually in the Tagalog dialect, and the stories generally concern themselves with events and themes that are most suitably interpreted by Philipinos and which can best take advantage of the native scenery.

One exception to this was the Filipino Film production of "The Muscle Man" which Charlie photographed. And he recalls that the Philippine actors, with their predilection for the broader type of emotional acting, had a field day with this vehicle.

When the production was previewed in Manila, Charlie noticed a large crowd gathered: not at the theatre, but about half a block away. And because the crowd kept getting bigger and bigger until it swelled way over the sidewalks, he felt he had to see what it was all about. When he had showed his way to a point of vantage he found the actor who had played the part that Lon Chaney made famous in the American production telling his eager and ardent listeners how he had done it. Then he would illustrate a point by grimacing and contorting himself until he got Chaneyed. Chaney, Aved and spell-bound, the crowd urged the actor to retell the story; which he did. And as those in the rear of the crowd surged forward he was again requested to repeat the performance. As Charlie emerged from a throng of real film fans he wondered if a similar idea wouldn't be a big attraction for Sid Greenman.

It was on this trip in Manila that Charlie met and married his wife. He

proved was one of her husband's professional skill in the realm of color that she could not be satisfied to call her family that she had married a cameraman, she had to tell them she had married a 'color cameraman', thereby causing considerable consternation until the folks had an opportunity to gaze on Charlie's purely Celtic physiognomy.

In 1937 Technicolor put Charlie under contract to train studio cameramen in the use of Technicolor cameras and film. He is still with that company and as assignment to major producers has contributed his talents to such outstanding pictures as "Jesse James," "Maryland," "Kentucky," "Buffalo Bill," "Northwest Passage," "Billy the Kid," and "Canyon Passage." In 1945, with Robert Flaherty, A. S. C., he was nominated for the color photography award for "Anchores Aweigh."

This year he has been assigned to "Duel in the Sun," and is currently shooting tests for Selznick's forthcoming production for Vanguard, "Little Women."

Some of the most beautiful color photography that Charlie has ever turned in, however, is, oddly enough, to be seen in a commercially sponsored picture entitled "Ten Make Steel." This is a four reel picture made in 1938 for the U. S. Steel Corporation. Shot on Technicolor 3-strip, which was then only half as fast as it is today, and with only 1,500 amps to call upon to light him sometimes monochrome sets, Charlie achieved some of the most awe-inspiring, thrilling beautiful photography which has at the same time captured and graphically reflected the spirit and feeling of the subject. Here is a picture that from a photographic standpoint definitely deserves a place in somebody's shrine. And it's a wonderful illustration of what a good man can do with a camera.

New B & M Accessories

With the development of fast photographic films, the control of light has become a real problem for the photographer. Light must be confined to definite areas and directed only where needed.

Bardwell & McAlister, Inc., of Hollywood, pioneers in photographic lighting equipment, manufacture a whole line of special accessories for this purpose. These practical working tools have been developed for use by motion picture and portrait photographers whose work requires quick and accurate means of controlling light for high quality results.

These accessories are for use with the famous B & M Spot Lights which range from the "Dinky Inks" at \$50 up to the \$600 with "Senior Spot." They include snoots, diffusers, barn doors and the B & M "Foco Spot" which not only concentrates light, but will even confine the spot to a variety of special shapes such as circles, squares, ovals, etc.

New Maurer 16

(Continued from Page 462)

more convenient method of focusing.

The standard gear-driven feed and take-up film magazines manufactured for Maurer equipment in the past will be used on the new Maurer Camera. 400-foot capacity film magazines will be standard, but 200-foot capacity and 1200-foot capacity film magazines will be made available. The 400-foot magazines take either 400-foot darkness loading film on cores, or 160-foot and 300-foot daylight loading spools.

The new Maurer Camera is extremely quiet in operation. The camera gears run in a sealed chamber of grease, deadening most of the noise usually associated with camera operation. The camera motor is held in position on the right-hand side of the camera by two weighting screws and is easily detached. Synchronous motors are supplied as standard equipment on all Maurer Cameras, although other motors are available. The camera with finder, motor and film magazine weighs only 26 pounds. Designed as the ideal camera for studio use, the Maurer Camera, because of the means provided for interchanging accessory equipment, can be used on location where space and weight

requirements become important considerations. A spring drive will be made available for use on the Maurer Camera. This drive will operate the Maurer Camera over a speed range of 8 f.p.s. to 64 f.p.s. The spring drive will eliminate the need for an electric power source in field work, as well as providing a method of operating the camera at other than 24 f.p.s. Equipped with a 230-foot film magazine and a spring drive the Maurer Camera can be taken into tight places where space limitations would make impossible photographing with larger equipment.

Professional equipment in a "want" for professional production. The new Maurer Camera will go a long way toward improving the quality of 16-mm cinematography, and enable the industry to realize its full potential.

Beil & Howell Official Passes

Eric F. Carlson, widely known official with Beil & Howell for 19 years, died suddenly in Los Angeles on October 19th of a heart attack. He joined Beil in 1923, and after a year at the Chicago headquarters served as eastern division sales manager in New York for a brief period, before taking over the post of western division sales manager at Hollywood in 1930.

New Filmsound Releases

The following current 16mm film releases are available from the Beil & Howell filmsound library:

THE LIFE CYCLE OF A PLANT—10 min.

A general study of a plant, in this case the Lupin, from seed to seed, including the processes of pollination and fertilization. College and senior high school. Produced by G. B. Instructional, Ltd., distributed by Beil & Howell.

BREATHING—10 min.

Sense experiments in the chemical process of burning and oxygenation and illustrates by growing plants that oxygen is essential for life. Various methods of recording the inhalation and exhalation of breath are explained by moving diagrams. College and senior high school. Produced by G. B. Instructional, Ltd., distributed by Beil & Howell.

Recreation

FRESKO SAL (Universal)—1 reels

Shelbred Eastern girl seeks her brother on Barbary Coast, becomes a singer and rascals and reforms deadly former enemies. (Bessie Foster, Tarkan Bey, Allen Curtis, Andy Devine). Available from August 23, 1946, for approved non-theatrical audiences.



Compare the Fonda Film Developer

ALL SIX WAYS...

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Kodachrome Introduced Commercial Type 16mm.

EASTMAN Kodak is immediately introducing a new type (3202) commercial 16 mm. Kodachrome film, designed to provide a low contrast color original from which a color release print (or prints) of good quality can be made on Kodachrome duplicating film.

Company announcement states: "Kodachrome commercial film is color balanced for a color temperature of 3200° K. Manda 3200° K lamps are recommended. This film can also be used in daylight with the newly introduced Wratten filter No. 83, and with photofood and Manda C. P. lamps with the Kodak CC14 filter.

"In order to obtain the most uniform quality from one exposure to the next, emulsion filters of the Kodak CC Filter Series may be necessary in some cases. Information printed on the film carton specifies the required filter, if any. If a combination of two emulsion films is required and if photofood lamps are used, then the Kodak CC13 rather than the CC14 filter should be used.

"The same exposure recommendations are made for this film as for Kodachrome Film, Type A. Exposure indexes and exposure tables are given in the data sheet provided. Exposure latitude of Kodachrome commercial film is somewhat greater than that of Type A film, and the contrast is lower. The extra exposure latitude insures proper gradation of highlights and shadows and should not be used to absorb avoidable exposure errors. The exposure and subject contrast should be adjusted to give highlight densities not less than 0.05 to 0.50, and shadow densities not greater than 1.8 to 2.0. Such highlights and shadow densities are not appropriate to good projection; but a duplicate from such a film has lighter highlights, higher contrast, and projects well.

"Since variations in over-all color rendition may be increased slightly on duplication, it is well to avoid slight roll-to-roll variations. For this reason, all the film for the production at hand should have the same emulsion number and should be obtained at the same time. If exposed rolls must be held several weeks or longer, they should be protected from high humidity, and in hot weather should be refrigerated. Films should never be stored in automobiles.

"The low contrast original on Kodachrome commercial film is not intended for projection. Its contrast is purposely low so that the contrast obtainable in its duplicate is comparable with the contrast of a good original made on Kodachrome type A. The original may also show a color cast, etc., its rendering of neutral colors may depart from neutral. This is done purposely in the interest of making good duplicates. Therefore, the color quality of the original should be judged from its color duplicate. With experience, it may be possible to judge an original for color quality. Kodachrome commercial film requires special processing, and should be returned—either in the original carton or otherwise packed and clearly identified as commercial film type Kodak processing stations at Rochester, Chicago, Los Angeles, and Flushing, N. Y. are equipped to handle the film. At the present time, only the Rochester laboratories are equipped to furnish daily print service in supplying duplicates from this film."

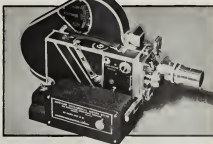
chrome type A. The original may also show a color cast, etc., its rendering of neutral colors may depart from neutral. This is done purposely in the interest of making good duplicates. Therefore, the color quality of the original should be judged from its color duplicate. With experience, it may be possible to judge an original for color quality. Kodachrome commercial film requires special processing, and should be returned—either in the original carton or otherwise packed and clearly identified as commercial film type Kodak processing stations at Rochester, Chicago, Los Angeles, and Flushing, N. Y. are equipped to handle the film. At the present time, only the Rochester laboratories are equipped to furnish daily print service in supplying duplicates from this film."

Lens Deal for Sweden

Rosch & Lomb Optical Company has joined with Agn-Baltic Ab of Sweden in formation of Agn-Rosch & Lomb Ab for distribution of B&L scientific and optical lenses and instruments in Sweden and Finland.

Victor in British Tie-Up

The Victor Animagraph line of motion picture projection and sound equipment will be manufactured in England by Salford Electrical Instruments, Ltd. of Manchester according to deal recently negotiated by the two companies. Salford will follow the quality specifications and standards of Victor in turning out projectors and accessories for sale and distribution in Europe and Africa.



AURICON CINE-SPECIAL MOTOR DRIVE provides synchronous 24 frame a second camera operation from 115 volt, 60 cycle A.C., or the Auricon Portable Power Supply. (50 cycle drive also available.) Can be used with "double system" sound-on-film recording equipment for making synchronized talking pictures. Prompt delivery. Price \$145.00

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Because of their excellence in performance in all branches of photography, in war or peace, the demand for them has tremendously increased. It will still take quite some time to fill out heavy backlog of orders, for so many different types and uses, and build up out our depleted stock for prompt shipment to the dealers all over.

To assure yourself of the earliest possible delivery we urge you to place **NOW** through your dealer your order for the lens you have selected. You will be reaped for your patience manifold with the satisfaction derived from its use later.

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AC-31



Executives of Victor Animatograph Corporation and some of its distributors who attended recent sales conference in Chicago.

ASC Resumes Technical Meetings

American Society of Cinematographers resumed its regular monthly technical meetings at the Hollywood clubhouse on October 20th, with program lined up by Charles Clarke, A. S. C., and John Boyle, A. S. C., comprising an excellent selection of papers and demonstrations. Because of requirement of wartime secrecy and other factors, the technical sessions had to be suspended for the past several years. Meetings will be arranged for the first Monday of each month henceforth. A large turnout of members and guests greeted the initial session, which was chairmaned by Charles Clarke.

Dr. W. B. Rayton, A. S. C., of Bush & Lomb Optical Co., Rochester, gave a most informative talk on coated lenses as applied to motion picture photography. A large selection of slides illustrated the paper. A demonstration film of the Zoomar lens was exhibited, and H. T. Souther followed with a slide-illustrated paper on "Composition in Motion Pictures." John A. Maurer then gave a brief talk on the new Maurer professional 16 mm. motion picture camera, and had one of the latter on display for the members to look over following the meeting's close.

Through the courtesy of W. D. Buckingham of Western Union Electronics

Division, equipment was loaned to briefly demonstrate the new concentrated-arc lamp developed by WU research laboratories; and general consensus was that the lamp could be utilized for obtaining special and unusual lighting effects in professional motion picture photography.

It was fortunate that the initial ASC technical meeting followed the close of the SMPTE convention, which allowed for the appearance of Dr. Rayton and Mr. Maurer on the program.

S.M.P.E. Convention

(Continued from Page 416)

scribed in *American Cinematographer*, October, 1944) and "A New Series of Coated Lenses for 16 mm. Cinematography," by W. B. Rayton of Bush & Lomb Optical Co., Rochester, N. Y. The latter highly informative technical paper will be republished as soon as it is available. Allen Jacobs of Calvin Company, Kansas City, delivered a paper on the past lack of adequate equipment for the making of sound on 16 mm., which is becoming more important with the wider use of 16 mm. for commercial and industrial films. R. H. Talbot of Eastman Kodak presented an informative paper on "A Method for Determining the Shape of the Focal Surface in 16 mm. Projection."

Wider Film Uses

From the wide variety of papers presented at the convention, the professional and amateur film producer and enthusiasts will shortly have many new and startling methods, tools and advance designed equipment to greatly enhance the technical qualities of motion pictures.

In addition, general consensus indicates the growing spread of motion pictures into wide fields of heretofore unthought-of activities and functions.

(Editor's Note: Virtually the complete list of papers as presented appeared in last month's issue of *American Cinematographer*.)

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Cinema Workshop

(Continued from Page 494)

shooting at your players, as that is the surest way to jolt them out of the mood.

The cameraman has alerted the scene, and now you call for a take. The lights are brought up to full illumination for the scene. The actors take their places. Your assistant will shout "Quiet," several times (not to provide atmosphere, but to be sure no extraneous sounds are picked up by the microphones). You alert your actors with a ready-ear, then say "Camera!" to the operator. The camera starts rolling, and there is an interval of a few seconds before the second apparatus reaches full recording speed. When it does, the sound man will say "Speed!" You will then say "Action!" to your actors, and they will begin acting out the scene.

While the scene is being shot, you carefully watch the action, notice the way the dialogue is delivered, and check for pace and tempo. When the scene has run its course, you say "Cut!" and the action ceases. You then ask the cameraman if the take was all right for the camera. If, by some miracle, the first take was perfect, you tell the script clerk to "Print that one," and she will make a note of it to be referred to when the film is processed.

If, however (as is usually the case), something is not quite right in the way the scene was executed, you will briefly discuss the shortcomings with the person responsible and then call for another take. The scene is repeated (depending upon the latitude of the budget, of course), until you and the cameraman are both satisfied that it is as near perfect as any scene will ever be. You both proceed to the next scene indicated on the shooting schedule.

The Scheduling Up

As the above production outline unfolds, smooth functioning on the set depends upon two things: pre-planning and close co-operation between cast and crew. Pre-planning means that the director and his technicians have taken the time to foresee all eventualities that might develop, and have planned accordingly. In this way, there is little waste of time, money, and effort.

The importance of co-operation cannot be over-emphasized. If the personnel working on the picture will all pull together and work in harmony for the good of the film, if they are big enough to place the picture's success ahead of personal ego—then the results are bound to show up favorably on the screen.

Another good rule (paraphrasing the Boy Scout motto) is: "Be Prepared for Anything." Arrange your schedule so that if any unexpected hold-up occurs, you can "shoot around" it. Always have on the set a kit containing such things as thread, pins, nails, tape, paper, pencils, glue, aspirin tablets, razor blades, etc. You never can tell when one of

these small items will save the day on the set.

The specific problems of outdoor shooting and location trips include transportation, waiting for sunlight, and provisions for the meals and the physical comfort of the personnel. If these factors are well thought out in advance, shooting is sure to proceed much more smoothly.

Having detailed on-the-set procedures, we are now ready to go on to our next important phase of production.

NEXT ISSUE: Exterior Shooting.

Ansco Expands Research

Expansion of the general research department of Ansco results in promotions and additions to the staff. Dr. Herman Eisen leads the newly-created post of manager of physics research laboratory, while Dr. Frank J. Kosuth becomes manager of the chemistry research laboratory. Another new classification is added with the promotion of Dr. Gustav A. Wuesthahn and Ronald H. Bingham to function as research specialists.

Dr. William L. Wasley, formerly assistant professor of chemistry at Washington University, St. Louis, joins the research staff in capacity of a research group leader. Simultaneously, Dr. Benjamin H. Harrison, Dr. Thomas R. Thompson, and Monroe H. Sweet are promoted to ranks of research group leaders.



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MGM Subjective Feature

(Continued from Page 40)

In the sequences where Montgomery appears before the mirror, the main problem was to couple the movements of the camera with his movements as he approached or withdrew, and to maintain his "point of view" without picking up the reflection of the camera. The result was accomplished by precisely keying the action to the camera stops, and by setting the mirrors into their frames at a slight angle.

Set lighting, also, presented difficulties not encountered in the average picture. Because the camera had to move so fluidly about the set, very few floor lighting units could be used. Most of the lights had to be mounted overhead, some even being hung by ropes in the center of the set.

The entirely different conception of pictures required the players to look directly into the lens as they spoke their lines, a practice which is not other type of film would be strictly taboo. Also, since there could be very few cuts in the picture, scenes frequently ran as long as eight minutes per take.

For operating cameraman Jimmy Harper, the assignment was a spirited challenge. Like all first-rate operators, he had always been careful to frame and center compositions precisely, and to use only the smoothest type of camera movement. In "Lady," however, he frequently had to let his compositions go loose in order to maintain the temporarily unbalanced viewpoint of the main character. Also, a good deal of the camera movement had to be more-or-less erratic in order to duplicate the eye movements of the detective.

Summing up the camera problems on the picture, cinematographer Vogel says: "Our biggest headache on a film like this was to accomplish all the required effects without calling the audience's attention to the mechanics of the techniques involved. Everyone working on the picture had to adopt a completely fresh point of view. We had constantly to think in terms of *camera*."

Sound Goes Subjective

But the headache didn't stop in the camera department. The sound boys had their hands full trying to pick up dialogue

as the camera went careening about huge areas of set. Often it was necessary to use as many as six microphones strategically placed and concealed. Where the "takes" were suspended from conventional beams, the added problem of multiple microphone shadows presented itself.

Second perspective was also a factor to be reckoned with. Montgomery recorded most of his dialogue into a portable microphone set up next to his director's chair off-scene. In the final dubbing, his voice was piped in a hot race loudly than the others in order to make the sound seem closer and more intimate, thus pointing up the subjective effect.

Preliminary previews of the film have drawn highly enthusiastic audience reaction, and it is likely that the nation's flagmen will respond favorably to a picture such as this and is actually an experience to watch. To the cinema technician it will count as a special treat, since it establishes a unique concept of picture-making and tends to prove that there is, indeed, something new under the Hollywood sun.

167th Signal Corps Company Publishes Combat History

A most complete and comprehensive history of the activities of the 167th Signal Photographic Company, United States Signal Corps, U. S. Army, has been issued in a 160 page book compiled by the group.

Generally, there's at least a five or ten year lapse between the debubbling of a company before someone interested gets the urge to round up a history. But the boys of the 167th stopped right in early this year, when both information, memories and pictures were available for the compilation.

Tribute is paid to the commanding officer, Captain Merle Chamberlain, of Metro - Goldwyn - Mayer studios; and through terse writing and a wealth of pictures, the training, maneuvers, and detailed action of various units overseas with the 12th U. S. Army are neatly described. For the members of the 167th, the history must be one of the most prized possessions of the association.

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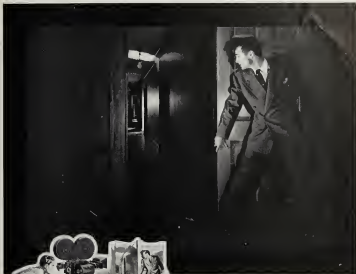
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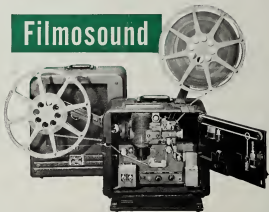
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